



Monday, October 2, 2017
7:30 pm, Walter Hall, 80 Queen's Park

**From Public Stage to Private Parlour:
An Introduction to Rarely Performed Piano Works
from Rossini's "Years of Silence"**

Lecture-Recital by Enrico Elisi

Part 1: Lecture



Gioachino Rossini, who was born just a year after the death of Mozart, lived to witness the innovations of Berlioz and Wagner – a world so ideologically different from the ancien régime. He had decided to abandon the theatre prior to the premiere of *Guillaume Tell*, at the height of his career, in 1829. Except for *Soirées Musicales* (1835), *Stabat Mater* (1841), and a few functional compositions, Rossini wrote practically nothing for nearly twenty-six years. Most importantly, he stopped producing operas. Much has been speculated about his withdrawal from public life; little attention has been devoted to the large body of keyboard compositions written during that period. Rossini maintained an over-protective attitude toward these pieces. He did not allow their publication and had them performed at his Parisian salon starting in 1858.

Today, the mysterious fate of the *Péchés de vieillesse* – Sins of Old Age as Rossini affectionately entitled them – still prevails in the concert halls, since these compositions are rarely performed. This lecture-recital will focus on

selected Rossini *Péchés*, supported by a PowerPoint presentation, and will highlight the most important elements in the shape of Italian music according to Rossini: “melodia semplice e varietà di ritmo” (simple melody and variety of rhythm). It will also reveal the composer’s attempt to combine the two main trends in keyboard compositions of his time: intimate or sensitive and virtuoso. The lecture will be interspersed with the playing of several examples and will end with a performance of six compositions.

Part 2: Performance

Selections from *Péchés de vieillesse* (Sins of Old Age)

Gioachino Rossini (1792-1868)

From *Quelques riens pour album* (Some Trifles for an Album):

- No. 5 Allegretto moderato
- No. 1 Allegretto
- No. 2 Allegretto moderato
- No. 12 Allegretto moderato: *Danse sibérienne* (Siberian Dance)
- No. 11 Andantino mosso

From *Album de château* (Castle Album):

Un rêve (A Dream)

Biography



Born and raised in Bologna, Italy, Enrico Elisi has established himself as one of the most passionate Italian pianists on the concert scene today and has been hailed for his mastery of elegance, refinement, and fantasy (La Nueva España). He regularly performs to acclaim throughout the Americas, Europe and Asia, and his interpretations reveal “remarkable sensitivity, imagination, and polish” (Baltimore Sun).

Elisi has appeared in historical settings such as La Fenice Theatre, Venice; Palazzo Vecchio, Florence; Bibiena Theatre, Mantua; and Pavarotti Opera House, Modena. Recent engagements include the Banff Centre for the Arts, Weill Hall at Carnegie Hall, New York Public Library,

New York’s Morgan Library, Washington’s National Gallery of Art and the Italian Embassy, as well as the Centro Cultural de España in Lima, Peru. He has performed with several orchestras in the US, Italy and Portugal, and as a chamber musician at the Taos and Ravinia Festivals.

Among Enrico Elisi’s awards are top prizes in the Premio Venezia (Italy) and the Oporto International Competition (Portugal). A champion of new music, he premiered Paul Chihara’s *Two Images* at Weill Hall (subsequently recorded for Albany Records). *Mozart Piano Album* was released in 2011 and another CD dedicated to Bach will be released in 2018. Dr. Elisi is an Associate Professor at the University of Toronto and a Steinway Concert Artist.

www.enricoelisi.com

Coming up at the Faculty of Music

October 5

New Orford String Quartet

(*Note: Joseph Johnson will replace Brian Manker on cello for this performance)

October 6

UofT Symphony Orchestra

October 28 & 29

Handel’s *Messiah*

October 30

Joseph Johnson, cello and James Parker, piano

Tickets: 416-408-0208 | music.utoronto.ca

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